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how far removed in beauty of design and technique the nineteenth century product is from that of two hundred years ago.

Gallery 8. In the alcoves at the right and left of the doorway are exhibited the Italian and Flemish bobbin laces; those of Italy, especially Milan, showing a large mesh, which in the Genoese is more close. Flemish of the Milanese type has the characteristic Mechlin mesh—two sides braided, the remaining four sides twisted. In similar lace of a later period this was superseded by a simple twisted mesh. In the large central alcove at the left are displayed laces of the Marie Antoinette period flanked on the sides by a panel of French needlepoint—*point d'Argentan*, and one of Mechlin laces; opposite will be found the Belgian needlepoint lace, represented by three splendid shawls; this alcove is balanced on the sides by eighteenth century Flemish bobbin laces, *point d'Angleterre* and by English and Irish laces. The central case contains the French and Italian needle-

points and examples of Binche and Valenciennes. In a temporary wall case are displayed the more important pieces of the Henrietta Seligman Collection, a recent bequest. In a corner case on the right-hand side peasant laces of Austria and Russia are shown in connection with a collection of lace pillows and English bobbins; in this case have also been placed a Roumanian costume, presented by Princess Nicholas Feodossieff Cantacuzene in 1908, and several Austrian and Russian head-dresses, presented by Mrs. Ridgely Hunt in 1906. Directly opposite will be found a costume and a court train of the Empire period, the latter the gift of Mrs. William Openhym in 1908, and an elaborately embroidered Mexican dress, with Spanish mantillas recently purchased.

In two central wing cases are shown the Moses Lazarus Collection of Fans (recently remounted), presented by Miss Sarah Lazarus in memory of her father in 1890.

F. M.

PRINCIPAL ACCESSIONS

MARS AND VENUS, BY PAUL VERONESE.—A painting by Paul Veronese has been bought by the Museum and placed on exhibition in Gallery 29. The subject is Mars and Venus bound by Cupid. Venus stands at the left, resting her left arm upon the shoulder of Mars, who is seated at her side, while Cupid ties a pink ribbon around one leg of each. In the background, at the right, a second Cupid is pressing back the charger of Mars with his sword. Venus has a dark blue mantle, which has fallen from her shoulders, leaving the greater part of her figure nude, and Mars is in full armor, with a purple cloak hanging in rich folds from one shoulder to the ground. The figures are life-size, and the canvas measures 81 by 63½ inches. Upon an architectural plinth below the figure of Mars is the artist's signature, PAVLVS VERONENSIS F.

The picture was engraved by Michel

Aubert and by Jacques Couché, and has been exhibited in London several times, at the winter exhibitions of Burlington House in 1881 and 1903, and at the National Loan Exhibition in the Grafton Galleries last winter, when it was the property of Lord Wimborne.

A replica or copy of the picture was formerly exhibited in the Hermitage at St. Petersburg, but does not appear in the latest catalogue of that collection published last year.

Mars and Venus bound by Cupid was formerly in the Orleans Gallery, the greatest of the eighteenth century collections, having been bought by the Regent in 1720. Before that it had belonged to Queen Christina of Sweden, whose father, Gustavus Adolphus, acquired it at the sack of Prague in 1631. The track is lost at this point and there is no information at hand which could connect this picture with the Mars and Venus, one of the three works

dignify this new and lovely material, he contributed many of his best designs. Purists say that these were too pictorial, preferring the more conventional patterns of the Gothic tradition. We think the fairer way is to take them quite frankly as gorgeous translucent pictures. How remarkable they are may be realized simply by comparing any of the numerous faithful imitations with a fine La Farge window. In connection with this work and with the mural painting which he practiced assiduously, he revived the old system of the studio as a populous workshop. So commanding was his personality that he made very able men his mouthpieces. Their work is completely merged with his, and sometimes they cannot even identify their own contributions to great compositions. Wherever Mr. La Farge was, his leadership was acknowledged. At every point his distinguished career confirmed the truth that it is the man of imagination who is the real man of action.

As one takes leave of this great spirit, visions of his works are haunting. Strange fairy-tale people pass by, grave saints and benign philosophers, flowers shimmer in an opalescent mist as they never do on earth, palms wave beyond blue water, serrated ridges cut into the upper blue, below brown savages solemnly perform strange rites and dances. One would gladly rest a while and muse in the quiet Church of the Ascension which his imagination has made one of the most appealing personal monuments. But the glory of paint and glass fades from the mind as one recalls a quiet, rather quizzical voice, an elusive measuring glance, and lips that dispensed that experience which is beauty and that fantasy which is highest wisdom.—From an Editorial by Frank J. Mather, in the *Evening Post* for November 14, 1910, reprinted by kind permission.

MUSEUM INSTRUCTION

A PLAN for coöperation between The Metropolitan Museum of Art and the College of the City of New York, as asked for by the College, has been completed and was put into operation on Tuesday, November

1st, when the first class came to the Museum.

Up to this time, the desire of the Museum to make its collections of value educationally had resulted in bringing from the schools individual teachers and often large classes, especially those of the High Schools, for lectures and study in the galleries. Appointments to meet these classes were made by the Museum Instructor whenever asked for, but no regular dates were reserved throughout the year for them.

With the new coöperation with the City College, we have gone further and reserved four regular appointments weekly to meet those teachers of the public schools of New York City, who are attending the lectures on the Appreciation of Modern Painting by Prof. Leigh Hunt in the Extension Course for teachers given at the College.

This class numbers nearly four hundred, and of these some two hundred have elected to come regularly, in groups of about twenty-five, for the rest of the winter, to study at first hand, in the galleries, and under the guidance of the Museum Instructor, such schools and developments and individual works of art as Professor Hunt touches upon in his weekly lectures. Professor Hunt's plan is, in as far as possible, to draw from Museum examples, that the more informal gallery study afterwards may be an illustrative supplement to the lectures themselves.

The size of these groups varies from time to time, but it will probably increase the number of public-school teachers coming to the Museum by some four to five hundred a month over the number which came last year. M. E. F.

THE REARRANGEMENT OF THE LACE COLLECTION

SINCE the opening of the Lace Room following the arrangement by Mme. Kubasek in 1906, when the collection numbered some seven hundred specimens, so much interest has been manifested in the subject that this branch of the Department of Decorative Arts has attained a degree of excellence that places

it on a par with that of any of the great European museums. While it is impossible, under existing conditions, to exhibit the laces in their entirety (about 3,000 pieces), in the two galleries recently opened in Wing E (Galleries 8 and 9), an attempt has been made to afford the visitor an opportunity to study the evolution of the art. Thanks to the munificent gifts and bequests of the past few years the collection is very complete, except perhaps among the French points. It is particularly rich in Venetian lace, and it is hoped that the art of France may some time be equally well represented. The beautiful *point de France* (so-called Argentan) bequeathed by Mrs. Hamilton W. Cary in 1906, and the two equally fine capes presented by Mrs. Edward Luckemeyer in 1908, are splendid examples of the Regency period; but the Louis XIV Bérain period, such as is found in the flounce sold in the Kahn Collection (Paris, 1907), the Louis XVI and the later style of the Empire, of which the National Museum has a beautiful example lent by Mrs. Robert R. Hitt, are still needed to complete the sequence of the art's historical development.

The laces exhibited in the two galleries have been arranged chronologically; beginning in Gallery 9, at the right of the doorway leading from the large central gallery (Gallery 11). The same general grouping has been followed as in the old lace room: network, drawnwork, cutwork, needlepoint and bobbin laces. The laces of the geometric period and the laces *à bride*, that is, where the pattern is connected by needlepoint or bobbin tie-bars, dating from the sixteenth to the early eighteenth century, occupy Gallery 9; and the later needlepoint and bobbin laces *à réseau*, where the tie-bar has been supplanted by a mesh, in Gallery 8.

Gallery 9. The earliest fabric approaching lace is of Coptic origin, dating from about the fifth century. As an introduction to the study of the collection several fine examples of this work have been framed and hung adjacent to the first section, i.e., network. While network, properly speaking, may not be termed lace, still it is an important factor in the historical sequence.

It was much in vogue in the French court under Francis I and has always been popular for bed hangings, as well as for altar decoration. Contemporary with this was the drawnwork and the richly colored embroidery on linen illustrated in the garments that formed part of the trousseau of a Sicilian noblewoman, placed at the beginning of the drawnwork section. Later, white embroidery became the fashion, a natural outgrowth of drawnwork, which in turn gave way to cutwork, the direct forerunner of needlepoint lace; examples of this are shown in the central case between the alcoves holding the drawnwork and early needlepoints. The cutwork has been arranged to show the gradual evolution of *reticello* from the simple bands of pierced linen, such as appears in the photograph of the portrait of Henry II of France shown in the case with the work, to the more open patterns. The needlepoint laces have been placed as nearly as possible in the order of their development: *reticello*, the earliest form; *punto in aria*, showing the transition from the geometric patterns to the flowing lines of the Venetian points; Venetian point with slight relief; *gros point* with ornate patterns in heavy relief, the highest type of Venetian work; rose point with its elaborate *picot* work, and the later flat Venetian. The same holds good with the bobbin laces; the early types of the same period as the cutwork and *reticello* have been placed in cases adjacent to those classes, and the later ones with the flowing scrolls of the Renaissance in the alcove with the flat Venetian of that period, where will also be found the flat needlepoint lace in which the scroll has given way to a mass of small close detail almost devoid of pattern, corresponding to the Flemish bobbin laces of the same period. The early Brussels lace, *point d'Angleterre*, with a suggestion of the *réseau* which characterizes eighteenth century lace, and the lace termed by Seguin as "*point de France, faron d'Angleterre*," have been placed in the central case near the entrance to the laces *à réseau* in the next room. In this case a piece of modern Brussels lace, commercially termed "Duchess," has been placed with examples of the finest old Brussels to show